C.E.C.G. NEWSLETTER
BULLETIN G.E.C. (#3)

1985 – ix

C. E. C. G. Concordia Electro-acoustic Composers' Group
G. E. C. Groupe Électro-acoustique de Concordia
Music Department - RF-310, Concordia University
7141 Sherbrooke St. W., Montréal, Qc., Canada, H4B 1R6
(514) 848-4709

Greetings! - Hope the summer was good for you.
This is the first of three (or possibly four) issues of the C.E.C.G. **Newsletter** planned for the 1985-86 winter season.
We mark one year of publication this October, and as you will note throughout the **Newsletter**, it has been a most active year for the entire electro-acoustic community.

A few notes:

* 270+ questionnaires sent out, 95+ returned to date
Please return it, or ask for another copy.

The principal reason for the questionnaire is to be able to publish names and addresses. This list will be published in the Nov/Dec issue. Also, there have been many questions from within and outside of the community about 'who' and 'what' we are. The questionnaire was also designed to bring certain themes of common interest to the attention of the community as a whole.

* A call for compositions for tape alone, or tape and French Horn, flute, guitar, keyboards or voice(s) for the C.E.C.G. **Winter Series (4)** is in this **Newsletter**.

* But first, the thanks!

- Jean Séguin, Jean-François Denis and Pierre Bouchard for their Herculean efforts with the Sisyphean task of translation! No sooner was one page discussed, translated, proof-read, typed, corrected, re-wordprocessed etc etc, than this task master, like the Sorcerer's broom, produced two pages to replace it.

- John Wells lost beautiful Québec fall weekends breathing in the fumes of the print shop, and spent countless after midnight hours making himself blind clicking at Fat-Bits to create and print the new C.E.C.G. poster

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G. E. C. Groupe Électro-acoustique de Concordia
C. E. C. G. Concordia Electro-acoustic Composers' Group
Département de musique - RF-310, l'Université Concordia
7141 o. rue Sherbrooke, Montréal, Qc., Canada, H4B 1R6
(514) 848-4709

Bonjour!!

Voici le premier de trois ou quatre numéros du **Bulletin GEC** de la saison 1985-86. Le présent numéro marque le premier anniversaire du **Bulletin**, et comme vous pourrez le constater, cette année fût très active pour la communauté de musique électro-acoustique.

Faits saillants du **GEC** et du **Bulletin GEC #3**.

* Nous avons envoyé un peu plus de 270 'Questionnaires' au printemps dernier. Déjà plus de 95 compositeurs ont répondu et nous tenons à les remercier. Si vous n'avez pas reçu une copie du questionnaire, faites-nous en la demande; ou si vous n'avez pas pu nous le retourner, nous aimerions sincèrement que vous preniez un instant pour nous rejoindre.
Ce questionnaire nous permettra de préparer pour le prochain numéro du **Bulletin** une liste des personnes activement impliquées dans la communauté ainsi que leur adresse, question de mieux savoir qui et où nous sommes. De plus, ce questionnaire facilitera l'identification de nos besoins et intérêts en tant que compositeurs au Canada, et par ce **Bulletin** stimulera les échanges et discussions.

* Un appel de soumission d'oeuvres pour bande seule et d'oeuvres pour bande et cor français, flûte traversière, clavier(s), guitare acoustique et/ou électrique et voix en prévision de la **Quatrième Série** annuelle du GEC.

* Dave Lindsay has started a column that will look through recent publications for items of interest to the community, from technical reports to record and concert reviews, and important addresses etc.

* Many people have expressed the wish to help with the **Newsletter** in whatever ways are possible. An informal consultative group has made itself available to me, and anyone from anywhere in the country who would wish to help, articles, news, programmes, comments on design, layout financing etc, is encouraged to contact me.

* Of major importance is the announcement of the **1986 Canadian Electroacoustic Music Festival**, details of which are found within the **Newsletter**. Also included with this **Newsletter** is a brochure about MusicWorks, published by the Music Gallery.

* The next issue of the **Newsletter** is planned for early December and will include:

- updates on the **1986 Canadian Electroacoustic Music Festival**
- a review of Istvan Anhalt's recent book, **Alternative Voices**
- the listing of names of people who have returned the Questionnaire
- a breakdown of some of the more important facts that are becoming evident from the responses.
- some information on Community Radio requests for music.

I have received several requests for tapes from the C.E.C.G. library. In the next issue, there will be information about contact people and various activities in this important but little utilized community resource/service. Anyone involved or interested in this area is encouraged to write to me immediately so that I can include this information in the December **Newsletter**.

- Also in the December issue, will be the first part of the complete listing of works held in the C.E.C.G. library - currently around 230 pieces for tape, tape and slides, tape and live performers, and scores for live electronic compositions. Once the complete listing has been published, (two or three issues), each subsequent issue of the **Newsletter** will contain a listing of the recent acquisitions.

- The **Newsletter** files are becoming a veritable archive of written documents. Please send along copies of programmes, posters, press releases etc. We are glad to include such documentation as there are many people in the country who want to know what is going on, where.

* Remerciements dûs à:

Jean Séguin, Jean-François Denis et Pierre Bouchard pour leur travail colossal de traduction. Dès son approbation, le texte était traduit débutait le cycle des corrections, entrées en ordinateur, révisions et . . .le tout recommençait pour finalement aboutir au texte que vous avez maintenant sous les yeux!

Jonh Wells a passé les belles fin de semaines d'automne à respirer des vapeurs d'imprimerie, sans compter les longues soirées passées à gratter grosses puces du Macintosh pour réaliser la nouvelle affiche pour la **Quatrième Série** annuelle de concerts du **GEC**.

* Dave Lindsay débute une nouvelle chronique qui offrira un court compte-rendu d'articles d'intérêt à la communauté, des rapports techniques, des critiques de disques et de concerts, ainsi qu'une liste d'adresses a consulter. Cette chronique ne sera qu'en anglais dans le **Bulletin** suivie d'un court résumé en français.

* Plusieurs personnes ont fait part de leur intérêt à participer de quelque façon que se soit à la publication du **Bulletin GEC**. Si vous voulez aider, fournir des articles, programmes de concerts, commentaires sur le **Bulletin**, etc, veuillez nous contactez à l'adresse en page couverture.

* Un évenement important pour la communauté de musique électro-acoustique sera les **Journées électro-acoustique canadiennes 1986** de la Music Gallery de Toronto. De plus un dépliant de la publication MusicWorks produite par la Music Gallery est annexé au **Bulletin**.

Prochain numéro

* La prochain numéro du **Bulletin GEC** est prevu pour le mois de décembre 1985. Les quelques documents suivants y seront publiés:

- mises à jour des **Journées électro-acoustique canadiennes 1986**
- un compte rendu du livre **Alternative Voices** d'Istvan Anhalt
- la liste des gens ayant répondu au questionnaire (avec leur permission évidemment) ainsi que les principaux thèmes et sujets qui les (nous) concernent.
- des détails sur les radios communautaires et leurs demandes concernant la magnétothèque du **GEC**. Déjà plusieurs demandes me sont parvenues et le **Bulletin** prochain publiera une liste des personne-ressources et des activités de ce milieu sous-utilisé.

* I received copies of several letters that were sent to the CAPAC Board of Directors with regards By-law #73. One particularly interesting one written by Alcides Lanza is included in this issue. I would like to publish more about this in the next **Newsletter**. Those concerned, please write. I will publish the C.L.C. response to this when I receive it.

* And while I'm on the inevitable issue of money . . .
Donations to the Newsletter to help defray costs of publication, (printing, envelopes and labels, postage - (check the envelope!) - coffee and donuts etc,), should be sent to me (cheques only), payable to **Concordia University**. (Just what is the value of communication?)

* Individuals wishing to promote works, tapes, cassettes, buy or sell equipment etc. . . Donations to the university, in cheque form for $10 per half page, should accompany all private commercial announcements. Since the Newsletter is now going to more than 350 people and studios in more than six countries, this is a good way to get your name and product known. Donations from commercial establishments and interest groups are most welcome. Details are available from Harry Kirschner, c/o the **Newsletter**.

* As a last note to this brief introduction I would like to acknowledge the great pleasure I had and the encouragement I received in meeting with and talking to so many of you this summer. I plan to continue my visits to various regions of the country to discuss and listen, including **Ottawa**, **Toronto** and **South Western Ontario** in mid-November, and **Halifax** in March. Let me know what is happening, and your thoughts.
Thank you.

September 27, 1985

Production group for this Issue is:
Editor: Kevin Austin
Translation: Jean Séguin, Pierre Bouchard, Jean-François Denis
Advertising: Harry Kirschner
Workers!! : John Wells(*), Dave Lindsay, Rob Ablenas, James Tallon
(*)-special

- la première partie de la liste du contenu de la magnétothèque du **GEC** qui comprends toutes les oeuvres soumises aux appels de soumissions pour les séries de concerts annuelles du **GEC**. Il y a déjà dans la magnétothèque du **GEC** plus de 230 compositions canadiennes pour bande seule, pour bande et "live", multi-média (bande et diapositives), ainsi que des partitions de pièces électro-acoustiques. Cette liste sera régulièrement mise à jour.

RÉSEAU
-Le fichier du **Bulletin** ressemble de plus en plus à des archives de documentation écrite sur l'électro-acoustique. Envoyez nous des programmes de concerts, des affiches, des communiqués de presse. Nous publierons cette information dans le **Bulletin**, ainsi tous serons informés de ce qui se passe en électro-acoustique au pays.

-Nous avons reçu plusieurs copies de lettres adressées à la CAPAC concernant le règlement #73. La lettre d'Alcides Lanza, de Montréal, est publiée dans ce numéro. Nous aimerions publier d'autres opinions dans la prochaine édition du **Bulletin**. Aux personnes impliquées, écrivez-nous. Nous inclurons la réaction du L.C.C. dès sa réception.

-Les individus intéressés à promouvoir leurs rubans, disques, ou à vendre/trouver de l'équipement peuvent annoncer dans le **Bulletin**. Un don de dix dollars (10$) par demi-page, sous forme de chèque émis à l'ordre de l'Université Concordia, doit accompagner toute annonce. Le **Bulletin** est envoyé directement à 350 personnes impliquées en musique électro-acoustique principalement au Canada et dans six autres pays. Renseignements disponibles en s'adressant à **Harry Kirschner** a/s **Bulletin GEC**.

-Finalement j'aimerais remercier toutes les personnes que j'ai rencontrées au cours de l'été. Converser avec elles fût bénifique tout autant que leurs encouragements concernant le **Bulletin** et la musique électro-acoustique. Je prévois continuer mes visites dans différentes régions du pays, pour rencontrer et discuter avec les membres de la communauté de musique électro-acoustique canadienne. Entre autre je me rendrai à Ottawa, Toronto et la région sud-ouest de l'Ontario à la mi-novembre, aussi à Halifax en mars. Contactez-moi pour me laisser savoir vos réflexions et ce qui se passe dans votre milieu.

Équipe de production, **Bulletin GEC #3**
Rédacteur: Kevin Austin
Traducteurs: Jean Séguin, Jean-François Denis, Pierre Bouchard
Publiciste: Harry Kirschner
Équipiers: John Wells, Dave Lindsay, Rob Ablenas, James Tallon

C. E. C. G. Concordia Electro-acoustic Composers' Group
G. E. C. Groupe Electro-acoustique de Concordia

(514) 848-4709/4705
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The C.E.C.G. regularly produces more than 20 concerts of electro-acoustic music per year. The summer series is held out-of-doors in somewhat informal settings, and the winter series takes place in AD-131 of the Loyola Campus of Concordia University in Montréal.

The **Concordia Electro-acoustic Composers' Group** once again invites composers to submit electro-acoustic compositions to be performed in its **Fourth Annual Winter Series** of concerts.

Tapes submitted should be in the following format:

Duration: no limit
Format: 1/4" tape, 1/2 track -stereo, **HEAD UP** (clearly marked), with 15 seconds of leader tape at each end, on a 7" reel (or larger) - large hub preferred.

Speed: 38 cm/sec (15 ips) - 19 cm/sec (7 1/2 ips) is however acceptable
Clearly marked on box and reel.

No noise reduction; no test tones.

Under certain circumstances, other tape formats can be accommodated - 8 channel on 1/2" (dbx is available), 4 channel on 1/2" or 1/4" (dbx available). Please inquire.

Tapes received will go into the C.E.C.G. library for further performance, live and broadcast, and new acquisitions will be listed in the **CECG Newsletter**. Please include a signed copy of the Perfomance Release Form, if you wish, so that the works may be broadcast when the opportunity arises. There will be no un-authorized use of tapes.

G. E. C. Groupe Électro-acoustique de Concordia
C. E. C. G. Concordia Electro-acoustic Composers' Group

(514) - 848-4709/4705
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Annuellement, le GEC produit plus d'une vingtaine de concerts de musique électro-acoustique. Les concerts de la saison estivale ont lieu à l'extérieur dans une atmosphère détendue informelle; la série hivernale se déroule au campus Loyola de l'Université Concordia à Montréal, précisément à la salle AD-131.

Le **Groupe Électro-acoustique de Concordia** invite à nouveau les compositeurs à soumettre des oeuvres électro-acoustiques pour bande magnétique destinées à sa **Quatrième série** annuelle de concerts.

Les rubans soumis doivent correspondre au format suivant:

Durée de la bande:	Aucune limite.
Caractéristiques:	Bande de 1/4", 1/2 piste stéréo. **HEAD UP**. Prévoir 15 secondes de bande d'amorce à chaque extrémité. Bobine de 7" (ou plus large) - utilisez de préférence un moyeu large.
Vitesse:	38 cm/s (15 p/s). **Clairement indiquée sur la bobine et la boîte**. (Les rubans défilant à 19 cm/s (7 1/2 p/s) sont aussi acceptables.)

Aucune système de réduction de bruit; aucun son d'essai.

Dans certains cas, nous pouvons accomoder d'autres formats (8 pistes 1/2", 4 pistes 1/2" ou 1/4", système de réduction de bruit '**dbx**'). Renseignez-vous.

Les oeuvres soumises seront conservées à la magnétothèque du **GEC**, pour future présentation en concert ou à la radio, et répertoriées dans la liste de la magnétothèque publiée dans le **Bulletin** (dès décembre). Cete liste sera, par la suite mise à jour régulièrement.

Chacune des oeuvres soumises doit être accompagnée d'une brève description écrite (dactylographisée en français et/ou anglais) ou graphique. Entre autres informations, indiquez le(s) studio(s) utilisé(s) pour la réalisation de l'oeuvre, et sa date de composition. Ce document sera reproduit tel quel dans le programme de concert.

A programme note should accompany the composition: typed, English, French, or bilingual or graphic. Also please indicate the studio(s) used for the realization of the work, and its date of composition. Programme notes are reproduced in the programmes exactly as submitted.

A biographical note is optional.
Please indicate performing rights affiliation (CAPAC or PRO), if any.

Works should be submitted directly to, and more information may be obtained from:

Kevin Austin
C.E.C.G. - Music Department RF-310
Concordia University
7141 Sherbrooke St. W.
Montréal, Québec
CANADA H4B 1R6

Some multi-media installations - lights, projections and live processing are possible. Inquire for details.

Thank you.

Kevin Austin

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Please note that the technical requirements for tape and live compositions, as noted elsewhere in the Newsletter, are the same as the requirements for tape works.
Some sound distribution is available for some of the concerts - 2 or 4 to 8.

^^^^^^^^^^

Sample of Performance Release Form:

I release the work _____ for concert and broadcast performance.
(title)

_____ _____
(date) (composer)

Les notes biographiques sont facultatives. Indiquez aussi, s'il y a lieu, la société de droits d'exécution (CAPAC ou SDE).

De plus, si intéressé, veuillez inclure un Formulaire de cession de droits (voir exemple ci-dessous) pour d'éventuelles diffussions radiophoniques. Il n'y aura aucune utilisation non-autorisée de ces bandes.

Prière de soumettre les bandes ou d'adresser les demandes de renseignements à:

Kevin Austin
G.E.C. - Département de musique RF-310
Université Concordia
7141 o., rue Sherbrooke
Montréal, Qc.
CANADA H4B 1R6

Téléphone (514) 848-4709/4705

Dans certains cas, les installations multi-média (lumière, projections, performance) sont possibles. Renseignez-vous.

Merci,

Kevin Austin

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Finalement, notez que les caractéristiques techniques pour les oeuvres pour bande et instruments sont les mêmes que pour bande magnétique seule. Il est aussi possible pour certains concerts de diffuser de quatre à huit canaux.

Exemplaire de fomulaire de cession de droits:

J'autorise le GEC à présenter la pièce _____ en concert ou à la diffusser à la radio.
(titre)

_____ _____
(date) (signature du compositeur)

Call for works for tape and instruments

During the four day mid-winter festival of electro-acoustic concerts, February 27 - March 2, the **C.E.C.G.** will feature works for tape and specific instruments.
The works that we are looking for, are for:

(i) Keyboard(s) and tape (including piano, DX-7, and others)
(ii) French horn and tape
(iii) Acoustic and/or electric guitar and tape
(iv) Flute and tape
(v) Speaking voice(s) and tape

Following the C.M.C. guidelines, the level of difficulty should be noted as follows: (i) keyboards - difficult,
(ii) French horn - intermediate/difficult,
(iii) Guitars - intermediate/difficult,
(iv) Flute - intermediate,
(v) Voice - male or female, up to eight performers.
Electronic processing, extensions and sound distribution are possible, as well as a certain amount of theatrical/staging.

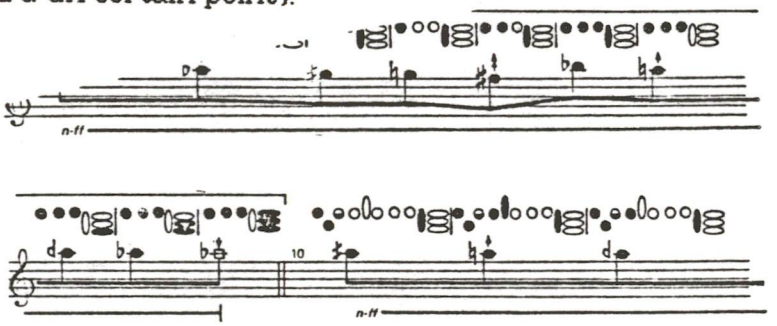
Deadline for submission of scores and tapes (and tapes of previous performances, if available), is **December 16th, 1985.**
Please see details elsewhere in the **Newsletter** for tape formats.
This is open to composers everywhere.

Appel d'oeuvres pour bande et instruments

Durant les quatres jours/concerts de musique électro-acoustique du 27 février au 2 mars, le **GEC** présentera des oeuvres pour bande magnétique et instruments.
Nous sommes à la recherche d'oeuvres pour:

(i) ruban et claviers (piano, DX-7 ou autre synthétiseur)
(ii) ruban et cor français
(iii) ruban et guitare électrique et/ou acoustique
(iv) ruban et flûte traversière
(v) ruban et voix parlée(s).

Selon les critères du C.M.C., les degrés de difficulté maximum devrait être les suivants: i) claviers - difficile
ii) cor français - intermédiaire/difficile
iii) guitare - intermédiaire/difficile
iv) flûte - intermédiaire et
v) voix parlée - homme et/ou femme, jusqu'à 8 individus.
Traitements électroniques, manipulations et distribution du son dans l'espace sont tous possibles ainsi que la mise-en-scène, (jusqu'à un certain point).



L'échéance pour la soumission des partitions et rubans, (et si disponible, les enregistrements de performances antérieures), est le **16 décembre 1985.** Veuillez-vous référer à la section traitant du format des rubans en page 6 de ce **Bulletin.**
Tous sont admissibles.

In the 1985 **C.E.C.G.** summer series, **4-10-7**, a total of 170 compositions by 67 composers were performed - 103 for tape alone, 52 live performances and 15 for tape and live performers. The composers are listed below. (Members of the CECG are marked with *, associates of the C.E.C.G. with #.)

Rob ABLENAS (#)
Sergio BARROSO
Robert BURNS
Steve CALDER (#)
Andrew CZINK
George DANOVA (#)
Ted DAWSON
Jean-François DENIS (#)
Glen DIENER
Steve FAI
Pierre GAUVIN (#)
Barbara GOLDEN (#)
Otto JOACHIM
Henry KUCHARZYK
Denis L'ESPERANCE(#)
Robin MINARD
Bob PRITCHARD
Neil SCHWARTZMAN(#)
Daniel TOUSSAINT
John WINIARZ (#)
Shawn BELL (*)
Dave LINDSAY (*)

Kristi ALLIK
Wendy BARTLEY
Christian CALON
John CELONA
Keith DANIEL
Mychael DANNA
Bruno DEGAZIO
Marcelle DESCHENES
Paul DOLDEN
Eric FERGUSSON
Bernard GAGNON
James GREEN
David KEANE
Alcides LANZA
Denis LORRAIN
James MONTGOMERY
Ginnette PROVOST
Anne SOUTHAM
Robert TZOPA(#)
Kevin AUSTIN (*)
Pierre BOUCHARD (*)
Jean SEGUIN(*)
John WELLS (*)

George ARASIMOWICZ
Eric BROWN (#)
Lelio CAMILLERI
Susan CLARKSON (#)
Debbie DANBROOK
Yves DAOUST
Charles de MESTRAL
Francis DHOMONT
Pierre DOSTIE
Susan FRYKBERG
Normand GENDRON (#)
Chris HOWARD
Harry KIRSCHNER (#)
Claude LAVIGNE (#)
Albert MAYR (#)
John OLIVER
Robert SCHERTZER (#)
Alain THIBAULT (#)
Hidegard WESTERKAMP
Jill BEDOUKIAN (*)
Daniel FEIST(*)
James TALLON (*)

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Enclosed with this Newsletter / Bulletin, you will find a poster for this winter's concert series **Series Four**

All of the concerts will be held on the Loyola Campus, and some will feature an eight channel 'acousmatique' sound distribution system. Works will be for live performers, tape, tape and slides, and live performance with computer control.
Submissions of tape, tape and live, and live electronic works are invited for these concerts - please see details elsewhere in this Newsletter.

Dans la série **4-10-7**, pour l'été 1985, un total de 170 oeuvres par 67 compositeurs ont été représentées, dont 103 pour ruban magnétique, 52 pour performance "live", et 15 pour ruban et performance "live". Les compositeurs sont les suivants (* membres du **GEC**, # associés au **GEC**):

Rob ABLENAS (#)
Sergio BARROSO
Robert BURNS
Steve CALDER (#)
Andrew CZINK
George DANOVA (#)
Ted DAWSON
Jean-François DENIS (#)
Glen DIENER
Steve FAI
Pierre GAUVIN (#)
Barbara GOLDEN (#)
Otto JOACHIM
Henry KUCHARZYK
Denis L'ESPERANCE(#)
Robin MINARD
Bob PRITCHARD
Neil SCHWARTZMAN(#)
Daniel TOUSSAINT
John WINIARZ (#)
Shawn BELL (*)
Dave LINDSAY (*)

Kristi ALLIK
Wendy BARTLEY
Christian CALON
John CELONA
Keith DANIEL
Mychael DANNA
Bruno DEGAZIO
Marcelle DESCHENES
Paul DOLDEN
Eric FERGUSSON
Bernard GAGNON
James GREEN
David KEANE
Alcides LANZA
Denis LORRAIN
James MONTGOMERY
Ginnette PROVOST
Anne SOUTHAM
Robert TZOPA(#)
Kevin AUSTIN (*)
Pierre BOUCHARD (*)
Jean SEGUIN(*)
John WELLS (*)

George ARASIMOWICZ
Eric BROWN (#)
Lelio CAMILLERI
Susan CLARKSON (#)
Debbie DANBROOK
Yves DAOUST
Charles de MESTRAL
Francis DHOMONT
Pierre DOSTIE
Susan FRYKBERG
Normand GENDRON (#)
Chris HOWARD
Harry KIRSCHNER (#)
Claude LAVIGNE (#)
Albert MAYR (#)
John OLIVER
Robert SCHERTZER (#)
Alain THIBAULT (#)
Hidegard WESTERKAMP
Jill BEDOUKIAN (*)
Daniel FEIST(*)
James TALLON (*)

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Vous trouverez ci-inclus une affiche pour les concerts d'hiver **Series Four** (quatrième série), qui auront tous lieu au campus Loyola.

Certains concerts seront caractérisés par une distribution sonore "acousmatique" en huit canaux. Les oeuvres seront pour performance "live", ruban magnétique, ruban et diapositives, et performances "live", avec contrôle par ordinateur. Nous vous invitons à soumettre des oeuvres de ce genre pour les concerts - s.v.p. voyez les détails dans le **Bulletin**.

1986 Canadian Electroacoustic Music Festival
Tuesday January28 to Saturday February 1,1986

The Music Gallery - Toronto
1087 Queen Street West, Toronto, M6J 1H3
(416) 534-6311

The **Music Gallery** in Toronto will host an event of national importance to the Canadian Electro-acoustic Community, and hopes to draw together Canadian electro-acoustic composers and performers from every region of the country, representing all musical and technical approaches in the field. Concerts and public presentation of papers and informal discussions about topics of common interest and concern will make up this auspicious occasion.

This announcement is a **Call for Tapes-Scores and Papers.**
Deadline for submission: **October 30th 1985**
Tape formats:

Reel-to reel:
* SPEED: 19 or 38 cm/s (7.5 or 15 ips)
* FORMAT: 1/2 track stereo (Dolby A, dbx, or no encoding)
1/4 track quadraphonic (no encoding)
* label **box and reel** with speed and head or tail out
* if more than one work on a reel - clearly identify each work, and separate them by leader tape
* indicate duration

Cassette:
* stereo
* Dolby B or no encoding
* clearly label **Type I, II or III**
* indicate duration

For the **Festival** itself, for those works which have been accepted for performance, it may be possible to utilize formats other than those listed here, but please indicate clearly in your proposal the format that you wish to use for the final presentation.

Please indicate clearly the duration and all pertinent details of performance requirements.

You are encouraged to send a recording of live performances as well as tapes and scores where appropriate. Please use one of the formats given above

PLEASE NOTE: The primary criterion for the selection of compositions will be an assessment of individual merits of the music, but the programme committee will also try to make selections that are representative of all regions of Canada and a diversity of styles, characters and idioms in order to provide interesting, varied and balanced programmes.
Compositions which require performers other than the composer will be considered with the understanding that the composer would contact and rehearse the performer(s) of the composer's choice without additional remuneration from the **Festival**. For works which are selected, standard performance fees and transportation costs will be offered to the suggested performers, but the limited budget of the **Festival** will be a major consideration for the committee. This balance should be kept in mind when submitting proposals.
While compositions of any length will be considered, it should be noted that works of 8 -12 minutes in length are the ones which are most practical to permit the programming to represent a substantial number of composers at the **Festival**.

PAPERS

There will be three or four paper sessions, none of which will be concurrent. Papers may be up to 20 minutes in length. Lecture-demonstrations may be up to 30 minutes. The language of presentation may be English, French or bilingual.
Proposals for papers dealing with any issue relevant to electro-acoustic music are welcomed by the **Festival**. Papers may range from studio reports and personal research in technical or aesthetic areas, to discussion of individual compositions. Particularly important for this occasion are ideas or proposals relevant to national issues such as:

* considerations for implementaion of a national electroacoustic music organization/federation
* access to production and performance facilities, establishment of tape standards etc.
* sharing of information, equipment, facilities, institutions on a regional or national basis
* problems/solutions with regard to specific areas of electro-acoustic music such as multi-media, improvisational, tape and live, live-computer, installations and tape music
* special considerations for electro-acoustic music in relation to granting agencies, performing rights organizations, publishing/ recording industry, distribution and broadcasting media

Please submit a one-page abstract of your paper and precisely indicate any audio-visual equipment that you would require

General Any composer who is or has been resident in Canada is eligible We very much hope that you will offer to present a paper or submit a proposal for a work to be performed at this important **Festival** We also sincerely hope that you will reserve the dates of the **Festival** immediately and will plan to represent your region of the country and your particular interests at the meetings, even before the selection of compositions and papers is announced The **Festival** will make every attempt to provide the transportation costs for all participants presenting a paper or having a work performed

There are also tentative plans for some preparatory events in the day or two preceding the official dates of the festival, details of which will be available later

For the **1986 Canadian Electroacoustic Music Festival,**
David Keane, Allan Mattes, Jim Montgomery, Bob Pritchard

1986 Canadian Electroacoustic Music Festival
Tuesday January28 to Saturday February 1,1986

The Music Gallery
1087 Queen Street West,
Toronto, Ontario
CANADA M6J 1H3

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Also attached, please find a copy of a statement by the **Festival** organizers; **Background to the 1986 Canadian Electroacoustic Music Festival.** I feel that it is both an informative and provocative document, designed to elicit response and commentary from within the Canadian Electro-acoustic Community.

Brief written responses are welcomed by the Newsletter for its December publication, and I am sure that its contents will encourage many to present their views on these and related topics of concern to, and at this forthcoming **Festival**

A NOTE ON THE FRENCH VERSION:

The French translation is an abbreviated version of the above which maintains the spirit of the original as well as all important information with regards dates, submissions and **Festival** limitations

For more details and/or clarification of the translation, please do not hesitate to contact me, or one of the translation team, here at Concordia University, at (514) 848-4509

Kevin Austin - editor C.E.C.G Newsletter 1985-ix-20

BACKGROUND TO THE 1986 CANADIAN ELECTROACOUSTIC MUSIC FESTIVAL

For three or four years, composers across the country have been indicating an interest in having some form of national organization concerned with electro-acoustic music in its various forms. The electroacoustic music events of the ISCM World Music Days in Toronto and Montreal in 1984, the International Computer Music Conference in Vancouver in 1985, and the electroacoustic music events of the American Society of University Composers Festival/Conference in Toronto in 1986 are increasing our awareness of the value of organizations that work on behalf of composers, particularly electroacoustic music composers. Although there is no clear consensus of what a Canadian electro-acoustic music organization can or should do, the following are some of the most likely:

1. *a means of communication (newsletter, computer network, etc.) among those people in Canada interested in electroacoustic music*

2. *a lobbying organization with government agencies and the business community*

3. *an administration that organizes concerts, publishes, or in other ways promotes works of electroacoustic music*

4. *a voice that speaks officially for electroacoustic music in Canada inside and outside the country*

Of course, there are many other possible roles that a national organization might take on. Although the newsletter adminstered by Kevin Austin (with the generous support of Concordia University in Montreal) is beginning to provide the very much needed service to the electroacoustic music community raised in item number one above, it is the feeling of many that the time has come for interested people from across the nation to meet in one place and discuss thoroughly the objectives and potentials of an organization that might go beyond a newsletter. Crucial in these discussions, if indeed it is decided that a national organization is desirable, is the creation of an administrative structure that would allow the organization to represent fairly the perspectives of its members across the country without incurring large expenses for administration.

It should be carefully noted that there are no foregone conclusions for the outcome of the discussions. The January meeting is under no obligation to any previous or existing organization and the participants are free to determine any and all issues that will arise in the meeting. Even if it should it be the decision of the meeting that the Concordia newsletter is all that is practical or desirable at the present time, it could be of great assistance to Kevin Austin to have a healthy discussion of what his newsletter can and should do. Moreover, it is to be hoped that the convocation of a large number of Canadian electroacoustic music composers, meeting in Canada, dealing with Canadian issues for the first time will prove to be a valuable experience for everyone. It should also be carefully noted that the organizers of the Festival will not deem the event a failure if no new organization is created. We hope that you will feel that this meeting is of the greatest importance and will make every effort to attend.

signed Allan Mattes, Jim Montgomery,
David Keane, Bob Pritchard.

Note de la rédaction

Vous trouverez ci-dessous une traduction d'un communiqué de presse rédigé par le comité organisateur des **Journées canadiennes de musique électro-acoustique 1986**, un festival de concerts et de conférences qui aura lieu à Toronto au mois de janvier prochain.

Nous avons tenté de produire une version française qui respecte le sens fort complexe du document original. L'équipe du **Bulletin** suggère la lecture du texte anglais ou si néccessaire, de contacter la Music Gallery pour éclaircissement.

Kevin Austin - rédacteur, pour l'équipe de traduction
Jean Séguin, Jean-François Denis, Pierre Bouchard

Journées canadiennes de musique électro-acoustique 1986

du mardi, 28 janvier au samedi, 1er février 1986

The Music Gallery - Toronto
1087 Queen Street West, Toronto, Ontario, M6J 1H3
(416) 534-6311

La **Music Gallery** située à Toronto organise un festival national d'une grande importance pour les personnes impliquées dans la musique électro-acoustique canadienne, et espère rejoindre et rassembler les compositeurs et musiciens de chacune des régions du pays représentant tous les styles et intentions du genre pratiqués ici.
Le festival sera constitué de concerts, de conférences et de discussions concernant l'électro-acoustique.

Ce communiqué est une: **Soumission d'oeuvres, partitions, et propositions de conférence**

Date d'échéance: **30 octobre 1985**

Spécifications des bandes:

Ruban 1/4"
* vitesse de défilement: 19 ou 38 cm/s (7.5 ou 15 p/s)
* format: 1/2 piste, stéréo (Dolby A, dbx, ou aucun système de réduction de bruit)
  1/4 piste, quadraphonique (sans réduction de bruit)
* spécifier sur la bobine et sur la boîte: la durée, la vitesse et le sens de défilement de la bande
* placer suffisamment de ruban d'amorce au début et à la fin de chaque oeuvre soumise
* une oeuvre par bande, aucune limite à la quantité d'oeuvres soumises
* (voir aussi la version anglaise)

Cassette
* stéréo
* Dolby B ou aucun système de réduction de bruit
* bien indiquer le genre de ruban (I,II,III ou IV) et la durée de chaque pièce

Il peut être possible de présenter en concert des oeuvres d'autres formats. Par contre la soumission doit correspondre aux spécifications mentionnés ci-haut. Avec votre bande indiquez clairement la durée ainsi que le nécessaire technique, et si cela s'applique, une partition et/ou enregistrement d'une performance antérieure de l'oeuvre.

Notez que les oeuvres seront d'abord sélectionnées selon leurs qualités musicales quoique la représentation de chacune des régions du pays au "**Journées**" et de différents styles et approches, (ce pour élargir et couvrir le plus grand nombre d'aspects de l'électro-acoustique), sont des critères auxquels le jury de sélection national tentera d'accorder une grande importance.

Les pièces qui requièrent la participation de musiciens autres que le compositeur sont aussi admissibles. L'organisation des "**Journées**" ayant un budget limité doit par contre spécifier que le cachet de performance pour les oeuvres choisies ne couvrira que les déplacements et le cachet des musiciens. Le choix, le contact des musiciens ainsi que les répétitions sont à la charge du compositeur sans rémunération additionnelle de la part des "**Journées**". Dans vos propositions, tenez compte de ces restrictions s.v.p.

Pour des raisons d'ordre pratique, une durée estimée de 8 à 12 minutes par oeuvre est recommandée. Ceci permettra une programmation plus variée, présentant un plus grand éventail de compositeurs aux "**Journées**".

Soumission de conférences

Date d'échéance: **30 octobre 1985**

Un aute volet des "**Journées**" comprend une série de trois ou quatre conférences sur la musique électro-acoustique. Il peut s'agir de comptes rendus de travail en studio, de recherche technique ou esthétique, de discussions d'oeuvres musicales ou de démonstration de nouvelles approches ou nouveaux instruments . . .

Des aspects tels que les suivants seront particulièrement considérés:

* organisation ou fédération électro-acoustique nationale
* problèmes de production, performances
* information, équipement, installations de productions . . .
* multi-média, improvisation, les technologies actuelles/nouvelles, les installations sonores, . . . problèmes / solutions
* l'électro-acoustique et les institutions gouvernementales publiques, ou privées (droits d'auteur, subventions, aide aux artistes . . .) et les média . . .

Veuillez soumettre un résumé de conférence d'une page. Aussi, indiquez clairement l'équipement audio-visuel requis pour votre présentation. Les présentations en français, anglais ou bilingues ne devraient pas dépasser les 20 minutes alors que les démonstrations peuvent durer jusqu'à 30 minutes.

Général: Les organisateurs du festival espèrent voir le plus grand nombre possible de personnes assister à cet évènement.

L'organisation des "**Journées**" va tenter d'offrir une compensation monétaire, (couvrant les coûts de transport), aux participants, selon les fonds disponibles.
Il y aura peut-être des activités non-officielles quelques jours avant le début des "**Journées**".

Pour de plus amples renseignements ou pour soumettre des oeuvres ou des propositions de conférences:

Journées canadiennes de musique électro-acoustique
1986
The Music Gallery
1087 Queen Street West
Toronto, Ontario,
CANADA M6J 1H3
(416) 534-6311

Journées canadiennes de musique électro-acoustique
1986
du mardi, 28 janvier au samedi, 1er février 1986

De plus veuillez prendre quelques instants pour lire le texte qui suit la version originale anglaise intitulé: **Background to the 1986 Canadian Electroacoustic Music Festival** écrit par le comité organisateur des "**Journées**": Allan Mattes, Jim Montgomery, David Keane et Bob Pritchard.

Canadian Electro-acoustic works played in San Francisco area

In August, I was invited by Charles Amirkhanian of radio station KPFA-FM in Berkeley, California to present a programme of Canadian electro-acoustic music. Russ Jennings was the host for the morning show, and the works listed below in the French version were played in whole or in part. There were several phone calls during and after the programme asking for names and addresses. There was also a great deal of surprised pleasure at the exceptionally consistent and high quality of all the works played. Special thanks to Barbara Golden who was instrumental in arranging the appearance.

Musique électro-acoustique canadienne diffusée dans la région de San Francisco

J'ai été invité par Charles Amirkhanian de la station de radio KPFA-FM de Berkeley en Californie au mois d'août dernier pour présenter un programme de musique électro-acoustique canadienne. L'animateur du programme du matin était Russ Jennings. Les oeuvres suivantes furent diffusées soit en entier ou en partie:

Mychael DANNA Nova Persei
Dave LINDSAY Whalesong #1
Alain THIBAULT Deca-Dance
Francis DHOMONT Points de fuite
David KEANE La Cascade Enchantée
Barbara GOLDEN Tripping to Greece
Pierre BOUCHARD Movements in Trans-Art
Daniel FEIST Auxferd Nightburr'd; November 2 a.m.
John CELONA Possible Orchestras (at the 21st harmonic)

Nous avons eu plusieurs appels téléphoniques pendant et après l'émission demandant les noms et adresses des compositeurs; les commentaires reçus furent surprenants; on y parla de consistance exceptionelle et de grande qualité des pièces présentées. Un gros merci à Barbara Golden, qui par sa collaboration a rendu le tout possible.

The Informant - by Dave Lindsay

The following is a sort of pot-pourri of information which I've gathered over the summer from various magazines which might interest our electro-acoustic community. Some of the material is from last year, and should be available at libraries.

There's an interesting article in the **February '85** issue of **HIGH TECHNOLOGY** which concerns the Kurzweil 250,the first sampling keyboard to successfully emulate a grand piano. The article also profiles its inventor, Raymond Kurzweil.

KEYBOARD magazine has the occasional article relating to the electro-acoustic world of sounds...especially since the integration of music and computers, synthesisers, and processing equipment is slowly becoming this publication's focus. **KEYBOARD**'s **November '84** issue offers an inside look at The Audium, Stan Shaff's Theater of Sound-Sculptured Space in San Francisco. The **June '85** issue is a special issue which deals with synthesizer programming. . .including an article by Wendy Carlos describing the synthesis of orchestral instruments for her Digital Moonscapes LP. The same issue covers modular synthesizers and a method of programming the Yamaha DX-7. **KEYBOARD**'s **July '85** issue has an interesting profile called "Inside IRCAM", which discusses the electro-acoustic facilities in the George Pompidou Center in Paris. The same issue has an interview with Isao Tomita, talking about his recent explorations with his own special brand of music, as well as a recent concert performance in Austria where he performed in a "floating pyramid" above the Danube river.

The Canadian publication, **COMPUTING NOW!**, prepared an overview of computer music in their **December '84** issue. Although being general in scope, some of the information is interesting. Basically the issue covers available hardware for music on home computers up until December '85.

Finally, a sort of odd but friendly conversation-interview between John Cage and Brian Eno can be found in the **September '85** issue of **Musician** magazine.

There is an organisation in the United States called **SEAMUS** (The Society for Electro-Acoustic Music). They function as an archive for E-A music, a source of support for artists dealing with licensing organizations, and a force working for the expansion of concert and broadcast activity. Current annual membership is $15.00, or $5.00 for students. The person to contact is Bebe Barron (the secretary), **SEAMUS, Box 3977, Beverly Hills, California, U.S.A 90212.**

Another noteworthy organization is **The International Electronic Music Association**. They put together cassette tape anthologies of electronic music designed for radio broadcast. The IEMA features at least six artists on each tape, and sends these tapes to progressive radio stations and record companies at no cost to the artists. It's worth writing them to find out more about their services. Their address is **IEMA, Box 176, Salamanca, New York, U.S.A. 14779**

For anyone interested in newsletters, I've dug up a couple of addresses. . . **IN SYNC** is a newsletter put out by the folks at **New England Digital**, and it discusses items relating to their Synclavier system. The newsletter is always interested in contributions, so if anyone is interested in writing, contact them at **IN SYNC, c/o New England Digital, Box 546, White River Junction, Vermont, U.S.A. 05001.**

There is also the ever present **Computer Music Journal** which is published by **MIT Press/Journals, 28 Carleton Street, Cambridge, Mass. U.S.A. 02142.**

The **CMA (Computer Music Association)** offers a quarterly newsletter for members. They are dedicated to promoting the use of computers in music. The address is **Box 1634, San Francisco, California, U.S.A. 94101-1634.**

And last, but not least, Canada's own **Alex Douglas**, and **CLEM, Contact List of Electronic Music** which has been mentioned elsewhere in these **Newsletters**. A most useful document - it is basically a catalogue of addresses, and contacts in the world of electronic music. The address is **Alex Douglas, CLEM, Box 86010, North Vancouver, B.C., CANADA V7L 4J5.**

Well, that's it for now. As more information becomes available, I will keep you updated in forthcoming issues of the **Newsletter**. I welcome comments, advice, suggestions and articles for inclusion in this column.

Dave Lindsay, Montréal

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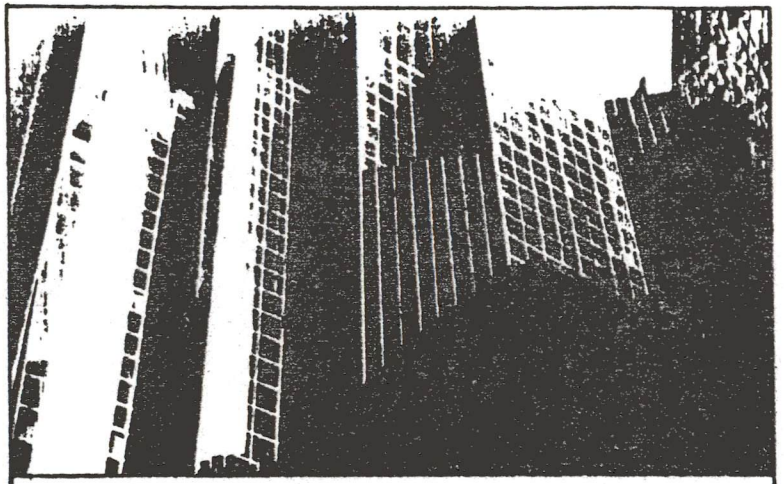
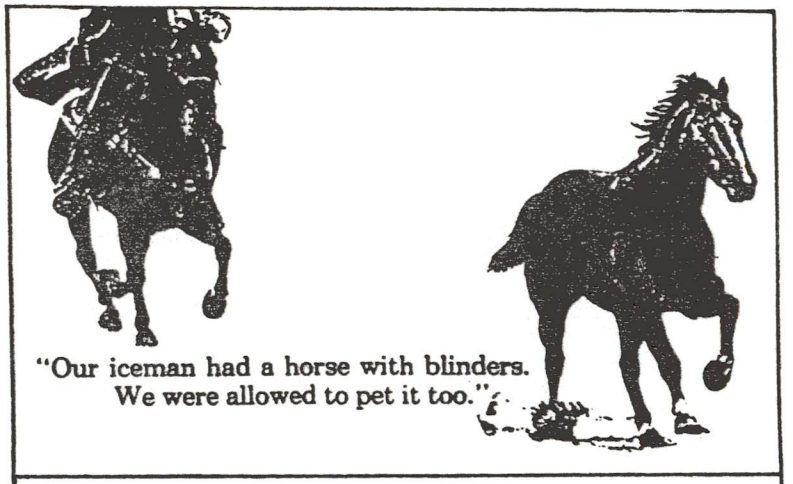
L'auteur offre une courte description des articles d'intérêt en musique électro-acoustique, parus dans plusieurs magazines au cours de l'année, ainsi qu'une liste d'adresses de gens et publications intéressés au genre

two cassettes full of new music by

jean-françois denis



jean-françois denis
Expression of a dream Seul à la plage Pièce pour table d'harmonie
Sometimes It Rains Only Under The Trees Africo-rythme Ondes



jean-françois denis
An Iceman with a Horse with Blinders
A Horse with Blinders

the first cassette, a collection of instrumental and electroacoustic music composed between 1981-84, ia sixty minutes long and sells for 5 us$; the second one, two recent works for synthesized percussion and tuned electric guitar feedback, is thirty minutes long for 4 us$ both with complete liner notes (english and french); add one dollar per tape for handling and postage; produced on maxell tapes, normal bias; send money order made out to earwax productions at this address: 310 11th avenue, san francisco, ca usa 94118; about 4 weeks to deliver / la première cassette: un ensemble de pièces électroacoustiques et instrumentales composées durant la période 1981-84, a une durée d'une heure et se vend 5$us; la seconde: deux pièces récentes pour percussion synthétique et "feedback" de guitare électrique, dure trente minutes et coûte 4 $us; chacune comprend des commentaires en français et en anglais; ajoutez un dollar par cassette commandée pour frais postaux; produit sur ruban maxell, position normal; envoyez un mandat poste (en $us) à l'ordre de earwax productions, à l'adresse suivante: 310 11th avenue, san francisco, ca usa 94118.

CONCORDIA UNIVERSITY

1985 –
v –
16

20h / 8 p.m.

Concordia
Electro-acoustic
Composers'
Group

C.E.C.G.

C.E.C.G.

Groupe
Electro-acoustique
de
Concordia

G. E. C.

G. E. C.

Works on tape by: **Christian Calon, George Danova, Pierre Bouchard, Henry Kucharzyk**

Instrumental works by: **John Wells, Kevin Austin. Pierre Bouchard**

In performance by: Kevin Austin, John Wells, Pierre Bouchard, Jean Séguin,

7141 Sherbrooke St. W. AD-131
Montréal

free
entrée libre

4/10/7 Concert One 1985-v-16
8pm/20h

Programme

Fire Fly(*) — John Wells

for double bass and keyboards
Kevin Austin - double bass
John Wells, Jean Séguin, Pierre Bouchard, Shawn Bell - keyboards

Waiting for James (Jamestext I) — Kevin Austin
text: Kevin Austin

for voice and processing
Kevin Austin, voice
John Wells, Shawn Bell, Pierre Bouchard, Jean Séguin

Paradis — Christian Calon

for stereo tape

Green-Room Relief - One

Repression of the Sequential Realm(*) — Pierre Bouchar

for keyboards,
Kevin Austin, Pierre Bouchard

Hyperspace(*) — George Danova

for stereo tape

Movements in Trans-Art — Pierre Bouchar

for stereo tape

Targeting — Henry Kuchara

for stereo tape

(*) - world première

Anyone done anything interesting with fractals on a micro-computer? I've recently begun a project sponsored by the Media Arts division of the Canada Council and would like to get in touch with anyone who's done any work with Fractals, FORTH and music, or in any related area of automated or geometric composition. Please contact:

Bruno Degazio
18 Delaware Ave.
Toronto, ONT.
M6H 2S7

Since the manual that comes with it is atrocious, and since the manufacturer has not been very generous with releasing information, here are a few notes concerning the Passport MIDI card for the Commodore 64:

Physically, the card consists of a 6850 ACIA, a 6840 programmable timer, and a couple of TTL support chips. It uses the IRQ interrupt line on the C-64 only. The card is memory mapped at (hex) DE00 (= 56832 decimal). The ACIA is the chip that does all the work of MIDI data transmission. It consists of two registers which are mapped at DE08 and DE09 (= 56840 and 56841 decimal). The register at the lower address is the control and status register, and the higher address is the data input/output register. The programmable timer chip appears to be used only for producing the drum sync output and perhaps by Passports own software for generating timed interrupts.

To set up the card for MIDI data transmission the ACIA must be initialized as follows:

```
from BASIC   POKE 56840,3  - this resets the ACIA
             POKE 56840,21 - set the chip to divide by 16, one stop
              bit, no interrupts
```

That's all that's required - now anything placed into the data register (with a POKE 56841,data) will be transmitted along the MIDI bus, and incoming MIDI data (from a keyboard, say) may be read from there (with a PEEK 56841). For more sophisticated operation interrupts must be used. The correct set-up can be found from Motorola's data sheets on the 6850 (available at any electronics store).

Bruno Degazio

COMMUNIQUÉ

FATNA

FONDATION POUR L'APPLICATION DES TECHNOLOGIES NOUVELLES AUX ARTS

La Fondation pour l'Application des Technologies Nouvelles aux Arts (FATNA) est une corporation à but non-lucratif, créée dans le but d'aider à faire le pont entre les scientifiques familiers avec les "technologies nouvelles" et les artistes désireux d'utiliser ces technologies dans leur propre champ d'expression.

La FATNA se propose de promouvoir la recherche fondamentale, de participer au développement d'appareils nouveaux, et de favoriser la création et la présentation d'oeuvres en rapport avec ces technologies. Les projets en cours portent notamment sur la spatialisation sonore, la création d'images par laser et le multi-média.

Pour se renseigner d'avantage sur la FATNA, tous ceux que ces objectifs intéressent sont invités à communiquer avec M. Alain Martel, au (514)842-0628.

* * *

The Fondation pour l'Application des Technologies Nouvelles aux Arts (FATNA) is a non-profit corporation whose purpose is to help bridge the gap between scientists involved with new technologies and artists interested in using those technologies in their own pursuits.

FATNA's goals are to promote fundamental research, to participate in the development of new devices, and to assist in the creation and public presentation of works dealing with these technologies. Projects currently under way include a sound spatializer, a laser light device and multi-media creation.

All those who share an interest in these goals are invited to find out more about FATNA by calling Mr. Alain Martel at (514)842-0628.

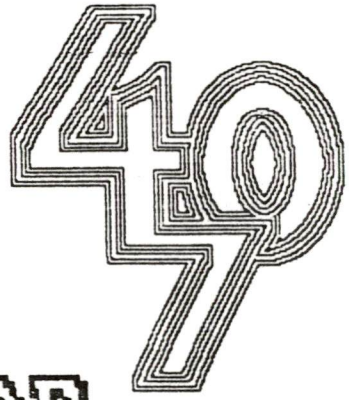
CONCORDIA UNIVERSITY

1985 –
v –
17

Concordia
Electro-acoustic
Composers'
Group **C.E.C.G.**

Groupe
Electro-acoustique
de
Concordia
G. E. C.

20h/8p.m.



with **SONDE**

Works on tape by: **Kevin Austin, Steve Calder, Pierre Gauvin, Yves Daoust**

Instrumental works by: **Jean Séguin, Kevin Austin, Charles de Mestral, Pierre Dostie, Chris Howard, Robin Minard**

In performance by: Kevin Austin, John Wells, Jean Séguin, Pierre Bouchard

entrée libre

free

7141 Sherbrooke St. W. AD-131
Montréal

4/10/7 **Concert Two** 1985-v-17

20h/8pm

Programme

Fine'r'Fire(*) — Jean Séguin
for double bass and keyboards
Kevin Austin - double bass
Jean Séguin, Pierre Bouchard, John Wells - keyboards

L'Acier bien trempé — Charles de Mestral
for Metal Sonde Structure — Pierre Dostie
performed by the composers — Chris Howard, Robin Minard

Hues (DX-ture XII) — Kevin Austin
for stereo tape
(segue)

Sonars(*) — Kevin Austin
for keyboards,
Kevin Austin, Pierre Bouchard
(segue)

Rhythm Study — Steve Calder
for stereo tape

Green-Room Relief - Two

Plastic Would — Charles de Mestral
for Plastc Would Sonde Structure — Pierre Dostie
performed by the composers — Chris Howard, Robin Minard

Réunions — Pierre Gauvin
for stereo tape, and slides

Quatuor — Yves Daoust
for stereo tape

(*) - world première

4/10/7 Concert Three 1985-v-18

5pm/17h

Programme

L'Étude Cynestesique des Transmutations Sonores
for stereo tape — Daniel Toussaint

Spring Fever I (*) — Daniel Feist
for keyboards
Kevin Austin, Daniel Feist, Pierre Bouchard

Fryer (*) — Shawn Bell
for voice, double bass and keyboards
Jill Bedoukian - voice
Kevin Austin - double bass
John Wells, Jean Séguin,
Pierre Bouchard, Shawn Bell - keyboards

Bog the frog — Jill Bedoukian, Kevin Austin
for stereo tape

Auxferd Burr'd, November 2 AM (*) — Daniel Feist
for stereo tape

Steve I (DX-ture V) — Kevin Austin
for stereo tape

Flamingo Blossom (*) — Pierre Bouchard
for keyboards
Kevin Austin, Pierre Bouchard

8 pm / 20 h

L'Acier bien trempé — Charles de Mestral, Pierre Dostie, Chris Howard, Robin Minard
for Metal Sonde Structure

Possible Orchestras (at the 21st harmonic) — John Celona
for stereo tape

Sectional Overtones - Aphorisms for voice and keyboards (*) — Kevin Austin
Jill Bedoukian - voice
Kevin Austin - keyboards
texts: Kevin Austin

Green-Room Relief - Three

Auxferd Burr'd, November 2 AM — Daniel Feist
for stereo tape

Nullarbor (*) — Jill Bedoukian
for voice and keyboards
Jill Bedoukian - voice
Kevin Austin - keyboards
text: Jill Bedoukian

Plastic Would — Charles de Mestral, Pierre Dostie, Chris Howard, Robin Minard
for Plastc Would Sonde Structure

Living Water (*) — Jill Bedoukian
for stereo tape

Melting Voices Through Mazes Running — Paul Dolden
for stereo tape

(*) - World première

4/10/7 **Concert Five** 1985-vi-28
1pm/13h

Programme

A Horse with Blinders (*) — Jean-François Denis
percussion
guitar: Larry Simon

Escarpment — Bob Pritchard
stereo tape

Fine'r'Fire — Jean Séguin
for double bass and keyboards
Kevin Austin - double bass
Jean Séguin, Pierre Bouchard,
Daniel Feist - keyboards

La Gamme — Yves Daoust
for stereo tape

Spring Fever I — Daniel Feist
for keyboards
Kevin Austin, Pierre Bouchard,
Daniel Feist, Jean Séguin

Green-Room Relief - Five

Pear of / bowlers / in her setting — Andrew Czink
for stereo tape

Repression of the Sequential Realm — Pierre Bouchard
for keyboards,
Kevin Austin, Pierre Bouchard

In the Mountains at the Equator (*) — Steve Fai
stereo tape

En-nørds de KédbèK (**) — Jill Bedoukian, Kevin Austin
strings, percussion, voices,
processing, and stereo tape

Green-Room Relief - Six

Bog the Frog — Jill Bedoukian, Kevin Austin
for stereo tape

Three Portraits (**) — Shawn Bell
for tape and keyboards
Kevin Austin - keyboards

Nonsense Song (**) — Jill Bedoukian
for three voices and extensions
Shawn Bell, Kevin Austin, Jill Bedoukian

Plenum (DX-ture VIII) — Kevin Austin
for stereo tape

Sun — Kevin Austin
Jean Séguin, Shawn Bell, Jill Bedoukian
Pierre Bouchard, Daniel Feist - Keyboards
stereo tape and live instruments

(*) - CECG première (**) - World première

4/10/7 **Concert Six** 1985-vi-29
1pm/13h

Programme

Mékingne morprofitte — Denis l'Espérance
for stereo tape

Auxferd Nightburr'd; November 2 am — Daniel Feist
for stereo tape

Humble Dumpling (**) — Jill Bedoukian
for voices
Shawn Bell, Jill Bedoukian, Kevin Austin

Mozaik — David Keane
for stereo tape

Dual Concertone — Shawn Bell
keyboards Jill Bedoukian, Shawn Bell — Jill Bedoukian
Kevin Austin, — Kevin Austin

L'Architecture de l'UQAM — Dave Lindsay
for stereo tape

GreenRoom Relief - Seven

Fryer — Shawn Bell
for voice, double bass and keyboards
Jill Bedoukian -voice
Kevin Austin - double bass
Shawn Bell, Daniel Feist, James Tallon - keyboards

Nova Persei — Mychael Danna
for stereo tape

Surfaces II — Harry Kirschner
for stereo tape

Spring Fever II — Daniel Feist
for keyboards
Kevin Austin, Daniel Feist, Shawn Bell

Techno-Pant — Debbie Danbrook
for stereo tape

GreenRoom Relief - Eight

Auxferd Nightburr'd; November 2 am — Daniel Feist
for stereo tape

The Feeling in the Pit of my Stomach(**) — James Tallon
for keyboards
Kevin Austin, Daniel Feist, Shawn Bell,
James Tallon, Dave Lindsay

Variations on a Common Theme — Susan Clarkson
for stereo tape

Three Portraits — Shawn Bell
for tape and keyboards
Kevin Austin - keyboards

Introspection — Krist Allik
for stereo tape

Florida Sweet — Kevin Austin
for stereo tape — Jill Bedoukian

(*) - C.E.C.G. Première (**) - World Première

4/10/7 Concert Ten 1985-viii-30
1pm/13h

Programme

Quatre Images — Glendon Diener
for stereo tape

Respiratorio — Eric Fergusson
for stereo tape

Free Flying — Dave Lindsay
for keyboards, played by
Dave Lindsay, Pierre Bouchard,
Kevin Austin

GreenRoom Relief - Fifteen

Mexican Contours 1-2-3 Olé (***) — Daniel Feist
for stereo tape

Piano Study No. 1 (*) — Susan Frykberg
for stereo tape

Environmental Disorder (***) — Robert Burns
for stereo tape

Sonars II (***) — Kevin Austin
for keyboards
Kevin Austin, Pierre Bouchard

A Certain Place (***) — Steven Calder
for stereo tape and keyboard
Kevin Austin - keyboard

GreenRoom Relief - Sixteen

La Jolla Shores (*) — John Celona
for stereo tape

Anatole's Toes At All — Pierre Bouchard
for multiple keyboards
Pierre Bouchard, Dave Lindsay,
Kevin Austin - keyboards

Gwendolyne Descendu — Bernard Gagnon
for stereo tape

Mi Homo — Wendy Bartley
for stereo tape

Seven Electronic Sketches (#1 - #4) — Otto Joachim
for stereo tape

(*) - C.E.C.G. Première (**) - Canadian Première
(***) - World Première

****

Concerts - Saturday & Sunday 1 p.m.
with CORN!!

samedi et dimanche 13h
avec BLÉ d'INDE!!

4/10/7 Concert Eleven 1985-viii-31
1pm/13h

Programme

Générique (I) — Denis Lorrain
for stereo tape

Everyone's Talking at Once — Dave Lindsay
for stereo tape

A Distant Singing (*) — Susan Frykberg, James Montgomery
for stereo tape

Spiral (*) — Bruno Degazio
for stereo tape

Anatole's Atols — Pierre Bouchard
for keyboards
Pierre Bouchard, Kevin Austin, MIDI -keyboards

GreenRoom Relief - Seventeen

Générique (Σ) — Denis Lorrain
for stereo tape

Me and My PDP-11/23 #1 (***) — Robert Tzopa
for stereo tape

Assemblée Genérale — Claude Lavigne
for stereo tape and keyboards
Pierre Bouchard, Kevin Austin,
Dave Lindsay

En Train Un (***) — Jill Bedoukian
for keyboards, percusion,
optional voice and stereo tape
Pierre Bouchard, Kevin Austin - keyboards
Dave Lindsay, Jill Bedoukian -keyboards

Baseball (*) — Sergio Barroso
for stereo tape

How to Get There (***) — Rob Ablenas
for stereo tape

GreenRoom Relief - Eighteen

Générique (R) — Denis Lorrain
for stereo tape

Guitar's Song (***) — Dave Lindsay
for electric guitar - Dave Lindsay
and keyboards - Pierre Bouchard, Kevin Austin

The Reprieve — Ann Southam
for stereo tape

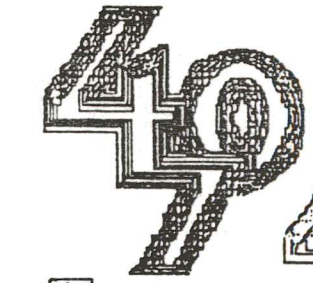
D'ici e lá (*) — Sergio Barroso
for stereo tape

Wait — Kevin Austin, John Wells, Dave Lindsay, James Tallon
text: Kevin Austin
for stereo tape
and live processing
Kevin Austin, Dave Lindsay, Pierre Bouchard

Saxarba (*) — Susan Frykberg
for stereo tape

(*) - C.E.C.G. Première (**) - Canadian Première
(***) - World Première

****



CONCORDIA
UNIVERSITY

Groupe
Electro-acoustique
de
Concordia

G. E. C.

Concordia
Electro-acoustic
Composers'
Group C.E.C.G.

1985

VIII

31

Corn-blé d'inde
Corn-blé d'inde

Works on tape by:

Denis Lorrain, Dave Lindsay, Susan Frykberg,
Jim Montgomery, Bruno Degazio, Robert Tzopa,
Sergio Barroso, Rob Ablenas, Ann Southam

Works for instruments by:

Pierre Bouchard, Claude Lavigne,
Jill Bedoukian, Dave Lindsay

In performance by:

Dave Lindsay, Pierre Bouchard,
Jill Bedoukian, Kevin Austin

7141 Sherbrooke St. W. Montreal **entrée libre free**

CONCORDIA
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de
Concordia

G. E. C.

Concordia
Electro-acoustic
Composers'
Group C.E.C.G.

C.E.C.G.

1985 —

1x - 01

Corn-blé d'inde
Corn-blé d'inde

Works on tape by:

Sergio Barosso. Bruno Dearazio,
James Tallon, Rob Ablenas, John Oliver,
Keith Daniel, Neil Schwartzman,
Hildegard Westerkamp, Marcelle Deschenes,
Alain Thibault

Works for instruments by: Kevin Austin,
Pierre Bouchard, Shawn Bell, Jill Bedoukian

In performance by:

Pierre Bouchard, Kevin Austin

7141 Sherbrooke St. W. Montreal **entrée libre free**

4/10/7 **Concert Seven** 1985-vi-30
1pm/13h

Programme

The Land of Nurr — Ted Dawson
for stereo tape

Doswa — Robert Schertzer
for stereo tape

exercise I — Alcides Lanza
for stereo

Flamingo Blossom — Pierre Bouchard
for keyboards
Pierre Bouchard, Kevin Austin

Tess in Stonehenge (**) — Lelio Camilleri
for stereo tape

Transits Élémentaires 2 — Francis Dhomont
for stereo tape

GreenRoom Relief - Nine

Echorex — Kevin Austin
for keyboards
Pierre Bouchard, Kevin Austin

Tripping to Greece — Barbara Golden
for stereo tape

Points de Fuite — Francis Dhomont
for stereo tape

GreenRoom Relief - Ten

Presently (***) — James Tallon
for keyboards and tape
Pierre Bouchard, Shawn Bell,
James Tallon, Kevin Austin

Like an Empty Road Descending — James Tallon
for stereo tape

Three Portraits — Shawn Bell
for keyboards and tape
Kevin Austin - keyboards

Brime (DX-ture XI) — Kevin Austin
for stereo tape

V A I (*) — George Arasimowicz
for stereo tape

Sun — Kevin Austin
Pierre Bouchard, James Tallon
Shawn Bell, Kevin Austin - keyboards
stereo tape

(*) - C.E.C.G. Première (**) - Canadian Première
(***) - World Première

****

Next concerts, in eight channels, JULY 13 and 14
4 p.m.

UNWIND...

performances...

improvisations...

discussion...

drinks..

TO GET TO THE WESTERN FRONT:
take a MAIN, KINGSWAY or FRASER bus from downtown (Granville + Robson)
Get off at 8th Ave.
Walk one block east.

AN INFORMAL EVENING OF LIVE MUSIC
WITH COMPUTERS AND ELECTRONICS
FEATURING A STELLAR ARRAY
OF INTERNATIONALLY RENOWNED MUSICIANS
RIDING THE CREST OF THE TECHNOLOGICAL WAVE

THURSDAY, AUGUST 22, 9 P.M.
THE WESTERN FRONT,
303 EAST 8TH AVENUE

...free to conference registrants...

GEMSGEMSGEMSGEMSGEMSGEMSGEMSGEMSGEMSGEMSGEMSGEMSGEMSGEMS

GEMS

GROUP OF THE ELECTRONIC MUSIC STUDIO
présente/presents

"SOLOSOLOS"

Manuel Enriquez "Díptico"(1969) for flute & piano pour

*Alden Jenks "Nagasaki"(1983) for tape/pour bande
prize winner in the 1983 Bourges competition.

*Edgar Valcárcel "Zampoña Sónica"(1968-76) flute & tape bande

Charles Dodge "Any Resemblance is Purely Coincidental" (1980) for piano & tape/piano & bande

**Richard Lloyd "Stitched"(1985) for pour baritone sax bariton

**World premiere *Canadian premiere
Première mondiale Première canadienne

Jill Rothberg, flute---Alcides Lanza, piano
Louis-Noël Fontaine, saxophone
Laurie Radford & John Oliver, sonorisation

OCTOBER 1 OCTOBRE 20h

-free- SALLE POLLACK HALL -entrée libre-

EMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMSEMS

THE ELECTRONIC MUSIC STUDIO
présente/presents

"BANDESOLOTAPES"

guests/invités: Paul Dolden, Vancouver--Gilles Gobeil, U. de Montréal

Gilles Gobeil "Traces" (prize winner in 1985 Brock Competition)
*J.M. Viera "Skolyon"
*J. Ruohomäki "Late Afternoon"
*Paul Dolden "Veils" (performance of the digital master recording)

* Canadian premieres
Premières canadiennes

a "studio exchange concert"/un concert "échange electro-acoustique"

SEPTEMBER 24 SEPTEMBRE 20h

RECITAL HALL --free--
SALLE DE RECITAL -entrée libre-
(C209)

GEMSEMSGEMSEMSGEMSEMSGEMSEMSGEMSEMSGEMSEMSGEMSEMSGEMSEMS

555 SHERBROOKE OUEST

le 31 mai
l'Université de Montréal

PROGRAMME

HALL D'ENTREE (vestiaire): INSTALLATION

à 19h30, 21h00 et 22h10

Michel TETREAULT - Michel ARCHAMBAULT — Fuzeî (1983)

SALLE CLAUDE-CHAMPAGNE: CONCERT-SPECTACLE

à 20h00

Bertrand CHENIER — Africa (1985)

Serge ARCURI — Chronaxie (1984)
avec Robert Leroux (percussion)

André-Luc DESJARDINS — Manu Militari (1984)
avec Alain Cazes (tuba)

à 21h00 - ENTRACTE

HALL D'ENTREE (vestiaire): INSTALLATION

Michel TETREAULT - Michel ARCHAMBAULT — Fuzeî (1983)

à 21h25

Marcelle DESCHENES - Jacques COLLIN — deUS irae (1985)

Robert NORMANDEAU - Lucie GREGOIRE — Panic Time (1985)
avec Lucie Grégoire, Hélène Leclair, Joël Simkin (danseurs)

à 22h10

HALL D'ENTREE (vestiaire): INSTALLATION

Michel TETREAULT - Michel ARCHAMBAULT — Fuzeî (1983)

ARRAYMUSIC May 10,11 - 1985

PROGRAMME

QUINTET (FOR MISSING PERSONS) * (1984) — Henry Kucharzyk
Beverley Johnston, percussion
Henry Kucharzyk, synthesizer
Roberto Occhipinti, double bass
Douglas Perry, viola
Robert W. Stevenson, clarinet

+ANIMATED SHORTS I & II (1984) ** — Michael J. Baker
Beverley Johnston, percussion
Henry Kucharzyk, synthesizer
Roberto Occhipinti, electric bass
Robert W. Stevenson, clarinet/bass clarinet
Michael J. Baker, conductor

INTERMISSION

FOR MARIMBA AND TAPE (1982) — Martin Wesley-Smith
Beverley Johnston, percussion solo

+NORTHERN DANCER I, II & III ** (1985) — Bruce Pennycook
Allen Beard, percussion
Henry Kucharzyk, piano, synthesizer
Roberto Occhipinti, electric bass
Douglas Perry, viola
Robert W. Stevenson, clarinet/bass clarinet
Electronic tape

* Toronto premiere

** World premiere

+ Commissioned by the Ontario Arts Council

ELEKTRA
concerts

in association with

Rodman Hall Arts Centre

presents

Concert #7

1984/85 Season

New Electro-Acoustic Music

featuring

the winning works in the

Brock University International

Tape Music Competition

1985

Sunday, May 26, 1985

at 3 p.m.

PROGRAMME

*	Traces (1985)	Gilles Gobeil
	Balance (1984) for clarinet & tape R. Hornsby, clarinet	R. B. Pritchard
*	Mortuos Plango, Vivos Voco (1980)	Jonathan Harvey
	Metamorphosis (1983) for bassoon & tape Peter Hatch, bassoon	Peter Hatch

INTERMISSION

*	A la memoire d'une ami (1984)	Ira Movitz
	Monoliths (1985) Bill Roberts, synthesizers	Bill Roberts
**	Pointe de Fuite (1982)	Francis Dhomont

* Runner-up, Brock University Tape Competition

** 1st Prize, Brock University Tape Competition

1985 INTERNATIONAL COMPUTER MUSIC CONFERENCE

CONCERTS & LISTENING SESSIONS

LISTENING SESSION 1 — 3:20 pm

	Theatre
Adolfo Nuñez	*Canales (1985)*
Alan Yim	*Shiosai (1984)*
Rudolf Ruzicka	*Arcanum (1984)*
Servio Tulio Marin	*Retour au Silence*
Léo Küpper	*Aerosons (1982)*
Douglas Fulton	*Red Cup and Rat*
Samuel Pellman	*Foonly Tunes (1983)*
Stephen David Beck	*Visions Entropiques (1983)*
Paul Dolden	*Veils (1984-85)* (Excerpt)
	Studies in Textural Transformations

LISTENING SESSION 2 — 2:00 & 3:40 pm

	Theatre
Stanislaw Krupowicz	*Thus Spake Bosch (1985)*
Stephen T. Pope	*bat out of Hell (1983)*
Peter Beyls	*A Quiet Disturbance (1984)*
Hubert S. Howe	*Luminescence (1985)*
Nicola Bernardini	*Prière du Matin (1983)*
Ken Newby	*Notes from the Collective Unconscious*

LISTENING SESSION 3 — 2:00 & 3:40 pm

	Theatre
Robin Heifetz	*From That Outer Darkness Beyond the Ring of Firelight (1984)*
Frederick Malouf	*Chromatonal (1985)*
David Keane	*Elektronikus Mozaik (1984)*
Paul Berg	*String Quartet (1985)*
Daniel Arfib	*Etoiles (Album illustré en couleurs)*
Ka Nin Chan	*The Everlasting Voices (1979)*
John Rimmer	*Poi (1979)*

ICMC Concerts (1985)

MONDAY AUGUST 19 - Robson Square Media Centre

12:15 & 1:00 pm **CONCERT 1** *Theatre*

Amnon Wolman — *Perhaps, At last, Some such hours passed (1985)*

Martin Bartlett — *Hexachords (1984-85)*
Peter Hannan, recorder
Martin Bartlett, Buchla 400

John Wiggins — *pARTicle mUSic*

8:30 pm **CONCERT 2** *SFU Theatre*

G.M Koenig — *Segmente 92-98 (1983)*
Sue Round, cello
Mark Koenig, violin

Ira J Mowitz — *A La Mémoire d'un Ami*

Jean-Claude Risset — *L'autre face (1982)*
for soprano and tape, on a poem by Roger Kowalski
Joanne Dorenfeld, soprano (Toronto)

INTERMISSION

David Rosenboom — *Zones of Influence (1984)*
William Winant, percussion (San Francisco)
David Rosenboom, electronics

Michela Mollia — *A State of Silence (1983-84)*

Charles Dodge — *The Waves (1984)*
for voice and computer
Joanne Dorenfeld, soprano (Toronto)

TUESDAY AUGUST 20 - Robson Square Media Centre

12:15 & 1:00 pm **CONCERT 3** *Theatre*

Ron Kuivila — *Minute Differences, Closely Observed*
Ron Kuivila, electronics

Paul Lansky — *Guy's Harp*

Larry Polansky — *V'leem'shol (...and to rule...) (1984)*
Cantillation Study No. 2 for five flutes
Ann LaBerge, flute (San Francisco)

8:30 pm **CONCERT 4** *SFU Theatre*

Richard Boulanger — *Book of Dreams*
János Négyesy, Mathews' Electronic violin (San Diego)

Lelio Camilleri — *Blast (1985)*
Gene Ramsbottom, clarinet

Allan Schindler — *Eternal Winter (1985)*
John Marcellus, trombone (Eastman School of Music)

INTERMISSION

Bruce Pennycook — *Northern Dancer*
Dan Blackman, viola
Gene Ramsbottom, clarinet
Tom Hazlitt, electric bass
Melinda Coffey, piano, synthesizer
Salvador Ferreras, percussion
Bruce Pennycook, conductor (Kingston, Ont.)

Horacio Vaggione — *Fractal C (1984)*

Michael Daugherty — *Celestial Hoops II*
Michael Daugherty, piano, synthesizers & computer (Yale)

WEDNESDAY AUGUST 21 - Robson Square Media Centre

12:15 & 1:00 pm **CONCERT 5** *Theatre*

Chris Chafe — *In a Word*
for cello and computer sound
Chris Chafe, cello (Stanford)

Otto Laske — *Voie Lactée (1985)*

Larry Austin — *Ludus Fractalis (1984)*
Computer Music with Video

8:30 pm **CONCERT 6** *SFU Theatre*

Kristi Allik — *Rondeau*
for slides and tape
Kristi Allik, music
Robert Mulder, visuals (London, Ont.)

Denis Smalley — *Tides (1984)*
Movement 1: Pools & Currents

C. James Sheppard — *Cool Zephyrs (1985)*
I. Red Steps
II. Blue Shadows
III. Emerald
C. James Sheppard, Electronic Valve Instrument & Buchla 400 synthesizer (Oxford, Ohio)

INTERMISSION

Kalja Saariaho — *Jardin Secret I (1984)*

Denis Lorrain — *The Other Shape (1985)*
for percussion and tape
Robert Leroux, percussion (Montreal)

Note: This concert is being recorded by CBC Stereo for later broadcast on "Two New Hours"

THURSDAY AUGUST 22 - Simon Fraser University

12:30 pm **CONCERT 7** *Academic Quadrangle*

Philippe Ménard — *Conte-à-Nino (1984)*

Denis Smalley — *Tides (1984)*
Movement 2: Sea Flight

Joshua Salesin — *From Places To People*

Barry Truax — *Solar Ellipse (1984-85)*

Note: This concert is being recorded by CBC Stereo for later broadcast on "Two New Hours"

4:30 pm **CONCERT 8** *SFU Theatre*

David Jaffe — *Bristlecone Concerto No. 3 (1984)*
David Jaffe, mandolin
Andrew Schloss, bongos (Stanford)

Graeme Gerrard — *Strings of Token Strings (1984)*

Marcelle Deschênes — *deUS irae (1985)*
a multi-media for digital synthesizers & processors, and computer-programmed multi-image
I. Prologue (Night Train)
II. First Step (The City of Festivities)
III. Second Step (The City of Shadows)
IV. Transition (The Volatile Passage)
V. Third Step (The City of Oracles)
VI. Fourth Step (ILE (D') ELI)
Marcelle Deschênes, music
Jacques Collin, visuals (Montreal)

Jean Piché — *Steal the Thunder (1984)*
Sal Ferreras, percussion
Jean Piché, Fairlight synthesizer

"OUVERTURE ECLAIR" MAY 3 mai

Spectacle Evénement

En collaboration avec les Productions Pool inc. et avec la participation de Mimessor.

AU PROGRAMME:

- PETITE MUSIQUE SENTIMENTALE (1984) 14'
  de Yves Daoust, animation visuelle du Pool

- BULLE "DETENTE"
  Animation visuelle du Pool

- ETUDE A LA QUATRE-VINGT-DIX-NEUVIEME NUIT (1985) 14'
  de Claude Frenette, animation visuelle du Pool

- LE DIMA TIVA: JE SUIS LE NOM QUE JE PORTE (1985) 7'
  de Myke Roy, pour récitant et bande magnétique
  texte et lecture: Yves Boisvert, animation visuelle du Pool

- BULLE "BOUFFE"
  Animation visuelle du Pool

- ...JUST A PULSE (1985) 10'
  de Claude Schryer, pour piano et bande magnétique
  avec Claude Schryer, piano et Laurie Radford, diffuseur

- BULLE "SUCCES"
  Animation visuelle du Pool

- PROSE A L'AMPHIBIE (1984) 14'
  de André Luc Desjardins, pour mimes et bande magnétique
  avec Mimessor: Françoise Nadon et Marjolaine Robert

- "SORTIE"
  Animation visuelle du Pool

MAY 4 mai "IMAGES ET SONS"

Soirée d'oeuvres Multi-média

AU PROGRAMME:

- AFRICA (1985) 20' (création Mondiale)
  de Carl Eugen Brochier, (Autriche) pour performer, bande, système d'éclairage.
  Avec Carl Eugen Brochier, performer

- MIRROR GLOBE (1984)
  de Satoshi Sumitani, (Japon), pour projection et bande tétraphonique.
  Avec Jacques Collin, projection

- PAUSE -

- AFTERDAY
  de Carol Ann Weaver, (Canada), pour soprano, bande, projection multi-images, piano électronique, synthétiseur et récitante.
  Avec: Iraina Neufeld, soprano
  Susan D. Shantz, multi-images
  Wendy Bartley, récitante
  Carol Ann Weaver, piano électronique et synthétiseur
  Sur des poésies de: Judith Miller et David Waltener

- DeUS irae
  Une création multi-média de Marcelle Deschênes et Jacques Collin

LE PRINTEMPS ÉLECTROACOUSTIQUE

CARTE BLANCHE... LUC FERRARI

MAY 10 mai

AU PROGRAMME:

- PRESQUE RIEN N° 2, AINSI CONTINUE LA NUIT DANS MA TÊTE MULTIPLE
  Pour bande seule, (1978) 21'

- LECON DE COMPOSITION Création mondiale
  Pour bande seule, (avril 1984) 10'

- PREFACE POUR PIANO
  Pour piano, (1982) 8'
  Avec Louise-Andrée Baril, piano

- DIALOGUE ORDINAIRE AVEC LA MACHINE Création mondiale
  (Trois fables pour bande doucement philosophique)
  Song par Michel Musseau
  Pour bande seule, 35'

Musique réalisée dans les studios de "LA MUSE EN CIRCUIT".

DE MONTRÉAL

MAY 11 mai

"SINGING CIRCUITS"

Concert live et musique mixte

AU PROGRAMME:

- THREE PIECES FOR SAXOPHONE & TAPE
  de Bruce Pennycook, pour saxophone et bande
  Avec Bruce Pennycook, saxophone

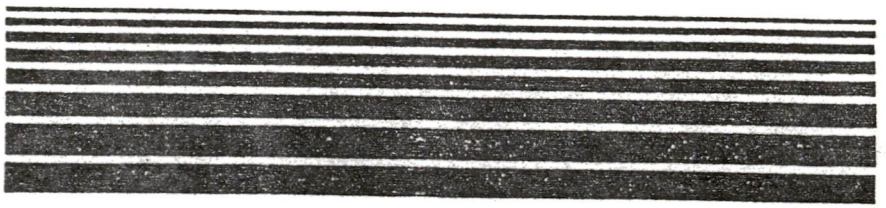
- SIX DARK QUESTIONS
  de Dexter Morrill, pour soprano et bande
  Avec Neva Pilgrim, soprano

- IMPROVISATIONS FOR WOODWINDS AND ELECTRONICS
  de Bruce Pennycook

- PAUSE -

- SPEECHES FOR DR. FRANKENSTEIN
  de Bruce Pennycook, pour soprano et bande
  Avec Neva Pilgrim, soprano

- GETZ VARIATIONS
  de Dexter Morrill, pour saxophone ténor et bande
  Avec Dexter Morrill, saxophone



electro-acousticians! to be %! It is important

Alcides Lanza
6351 TransIsland Ave.
Montreal, PQ H3W 3B7

June 12, 1985

Board of Directors
CAPAC
Att.

Dear Sirs:

I have only recently received a copy of the new bylaw concerning the changes that are to be implemented in respect to the payment of royalties to the composers of electroacoustic music. I am frankly appalled that such a step would be taken by the Board. I believe that any such drastic change should not be undertaken before a thourough consultation among all members of the Society is affected. Also, I wonder that the composer of electroacoustic music should be singled out, and be obliged to accept a reduction in royalties. This would seem to imply that electroacoustic music is considered somewhat "bogus" in the eyes of the Society. The production of electroacoustic compositions is every bit as involved, and requires as much creativity and discipline as does the production of any other type of music. Whatever ones esthetic viewpoint, I feel it is undeniable that this type of music is widely accepted to constitute a vital and important part of serious music production as it exists today. In future, with the burgeoning interest in computer technology, this tendency to incorporate electronic sounds into compositions of serious (and, indeed, popular) music can only continue to grow.

I would like to strongly urge the Board to reconsider its decision concerning implementation of this bylaw which, however unintentionally, makes those composers like myself who work to a great degree in the field of electronics to feel like second-class citizens within CAPAC.

Alcides Lanza

COMPOSERS, AUTHORS AND PUBLISHERS
ASSOCIATION OF CANADA, LIMITED

BY-LAW NO. 47

BE IT ENACTED AND IT IS HEREBY ENACTED as a By-Law of Composers, Authors and Publishers Association of Canada, Limited as follows:

Distribution rule applicable to Electronic Music:

Each performance of a work of purely electronic music shall receive the normal point award of one point per minute up to a maximum point award of thirty points.

ENACTED this 21st day of October, 1975

_____ c/s _____

COMPOSERS, AUTHORS AND PUBLISHERS
ASSOCIATION OF CANADA, LIMITED

BY-LAW NO. 73

BE IT ENACTED AND IT IS HEREBY ENACTED as a By-Law of Composers, Authors and Publishers Association of Canada, Limited as follows:-

Concerts where at least 60% of the time of all works performed are delivered to the audience by means of tape (or other mechanical means) shall be limited to a maximum credit of 30 points.

The participating works shall be credited pro-rata, except that works that also involve live performers (that is, instrumentalists or singers) shall receive twice the credit assigned to a "tape" work (as defined above).

No more than 30 points per day shall be credited to such concerts.

ENACTED THIS 11th day of February 1985

_____ c/s _____

WITNESS the corporate seal of the Association.